

Society in Fancy Dress

A Kind of Entertainment Especially Popular This Season.

There has never been a social season in this city in which fancy dress has been worn more. It may be that this taste for fancy balls is due to the length of the social season, for Lent comes late this year, and there have naturally been more dances than usual. Naturally the ele-

ment of fancy dress would be called in to give novelty to them. There have been fancy dress parties not only in private houses, but also in public ballrooms. Some of these parties were for charity, some for artistic purposes and all of them ultimately for



Photo by Marceau, N. Y. MISS LILLA GILBERT.

TAPESTRY HAS A WIDE VOGUE

USED IN MANY WAYS BY THE UP-TO-DATE DECORATOR.

Besides the Antiques There Are Reproductions at a Wide Range of Prices—Tricks of Some Dealers Panels, Friezes and Furniture Coverings.

Decorators say that a taste for tapestry, like a taste for olives, is often than not acquired. For instance, twenty years ago a New York woman about to furnish her new house told the decorator that she "wouldn't have the ugly thing for a gift," the "ugly" thing being a 10 by 12 foot Flemish wall tapestry of sombre tones and heraldic design, price \$10,000. The decorator recommended it for the dining room, but she would not even consider it. So her house was fitted up with modern things very beautiful and costly, to the exclusion of tapestries ancient or modern.

To-day this woman, who meanwhile has rummaged a good deal in the art centres of Europe, would willingly pay twice \$10,000 for the rejected tapestry, now the property of a New Yorker who sooner acquired the tapestry taste, and her house contains costly tapestry panels, friezes and screens of which she is very proud, although she still entertains mental reservations as to their beauty.

This, the decorator said, is not an unusual case. The vogue of tapestries developed recently in America, and not confined to the wealthy, is not due to a unanimous opinion as to their beauty. In his opinion average buyers include tapestries in their furnishings as they include olives in their menu, because such things are expected of persons who would keep up with the fashions.

Among persons of average means the vogue of tapestry is shown by the use not of costly antiques, but of reproductions made in Europe and in this country, extending even to cotton machine made weaves. In fact it is to meet the demand for tapestries at moderate prices that cotton French and American tapestries are now included in the stock not only of firms dealing exclusively in upholstery goods but also of department stores. These tapestries include panels of many sizes and patterns by the yard for friezes and door framing which in design and colors are imitations of Gobelins, Aubussons and other famous makes. As a rule the French cotton imports cost less than the American cottons.

To give an idea, French panels, used also as portieres, about three yards long and forty-five inches wide, showing both antique and modern human figures against landscapes, are sold for \$10 each in one store, whereas panels of similar size of American make shown at an upholsterer's cost \$28 each. Hand woven panels of this size made of worsted and silk, no matter where manufactured, cost at least \$30, and antiques may fetch several thousand dollars each.

As showing the popularity of cotton tapestries a dealer said that a decorator was negotiating with him for four panels to use for portieres in a room which had four ordinary doors. The room was in a house rented by a man of large means. The only difficulty was that the predominant color of the panels was too bright to harmonize with the color scheme of the room. This difficulty, the dealer thought, could probably be met by a judicious application of burnt paper ashes or some other of the preparations used to give an appearance of age to textiles. The dealer thought that the quick and span appearance of cotton tapestries was their worst fault to the educated eye,

but he was sure that when they leave the hands of a decorator or a dealer in antiques this fault is not so apparent. Since the vogue of tapestries began dealers in antiques, so called, have been put to it to supply panels and portieres which look the part to customers who do not want brand new tapestries and are not prepared to pay the price of antiques. Said an upholstery salesman:

"There is a dealer in old stuff not far from here who came in one day and bought a tapestry panel from me for \$10. Not long after he turned up again and bought two similar panels and a smaller one for \$8. At the second visit I asked him if he had changed his business and then he told me that he couldn't get hold of enough old tapestries to sell at a moderate price, so he had to make old looking ones out of new ones.

"Of course the only new tapestry he could afford to buy for the purpose was the cotton machine woven, which answers well enough in the case of persons who don't know much about tapestries. The first panel bought from me he fixed up and started in a niche just big enough for it. When a customer came in and she was usually delighted with her find. Paper ashes and wood ashes, mixed to give a shade like that taken on by any fabric exposed long to the sun and grime of such a city as London or Pittsburgh, say, also come in handy in treating new tapestries to get results in a hurry.

"In a store where I worked formerly there was a small panel, which cost the firm \$6, hanging against the side of a staircase in a niche just big enough for it. The panel had hung there twelve years. One day a gentleman came in, saw it and asked me the price. 'It belongs to the store fixtures,' I told him. 'Before he went out he offered \$250 for the thing because of the colors, but the boss wouldn't take it down. It was only cotton tapestry, but the customer didn't care for that. It was effects he was after. It is the same way with customers who buy decorated up new tapestries. So long as they get the desired effect they are perfectly satisfied.

"Coffee is valuable to most dealers in old stuffs and to many upholsterers is thrown away some really old junk and when a customer comes in and she is usually delighted with her find. Paper ashes and wood ashes, mixed to give a shade like that taken on by any fabric exposed long to the sun and grime of such a city as London or Pittsburgh, say, also come in handy in treating new tapestries to get results in a hurry.

"It is not for sale," I told him. 'Before he went out he offered \$250 for the thing because of the colors, but the boss wouldn't take it down. It was only cotton tapestry, but the customer didn't care for that. It was effects he was after. It is the same way with customers who buy decorated up new tapestries. So long as they get the desired effect they are perfectly satisfied.

"The consented and had the curtains ripped and the lace sewed together to form a different pattern. Then he soaked them in a niche just big enough for it. When a customer came in and she was usually delighted with her find. Paper ashes and wood ashes, mixed to give a shade like that taken on by any fabric exposed long to the sun and grime of such a city as London or Pittsburgh, say, also come in handy in treating new tapestries to get results in a hurry.

A fifth avenue house dealing in antiques and reproductions finds that buyers in general are no longer averse to modern

designs or to tapestries made in this country which are copies of antiques. In fact modern designs made after drawings by great artists are preferred in many cases. At this place not long ago a large Flemish tapestry and a reproduction made in this country were hung side by side and none but a connoisseur could tell which was which. The reproduction, made on order, cost \$3,000; the price of the original was \$30,000. It is in the demand for modern tapestries made abroad and here that the business has shown an increase of late, the sales of antiques maintaining about the same level.

One fashion which is much liked is to border folding doors or arches with a band from twenty to twenty-five inches wide of tapestry and to use silk or velvet portieres. The tapestry frieze above a high wood wainscoting is another greatly favored style for dining rooms, libraries and fever halls. French varieties of this tapestry at from \$150 to \$500 yard include very pleasing designs on the order of Gobelin antiques.

Sections of all sizes are wholly or partly paroled with tapestry, which often is of the genuine hand woven variety made at the rate of only one foot a week by even skilled workers. In the drawing room of a small uptown house is one arm chair covered with real Gobelin tapestry of Louis XV. design, of which the owner is very proud. This is the beginning, she told the upholsterer, of what she hopes will be a complete set of chairs and sofas. At present the remainder of the set is covered with plain satin.

TUBERCULOSIS IN PRISONS.

Results in This State of Transferring Convicts Having the Disease.

Not long ago the statement is alleged to have been made by the warden of the Western Penitentiary of Pennsylvania that approximately 300 out of 1,300 inmates of that institution were suffering from tuberculosis. In private conversation, says the *Journal of Criminal Law and Criminology*, the warden of one of the Eastern State prisons expressed his belief that 60 per cent. of the inmates of his institution had tuberculosis in some degree.

In New York State there is at Clinton prison a well equipped ward for tuberculosis convicts transferred from the several State prisons. Since that ward was established in the early '90s the death rate from tuberculosis in the three State prisons has fallen remarkably.

The death rate in 1901, for instance, for the prisons of Sing Sing, Auburn and Clinton, was 26.7 per cent., and the rate for fifteen years later, in 1906, was only seven out of a population of 3,096. In the last three years the death rate has advanced slightly and now is only eighteen in a population of 4,150.

In most prisons, and particularly in the lesser correctional institutions, an enormous amount of preventive work remains to be done. The National Bureau of Prisons, says the *Journal of Criminal Law and Criminology*, estimates that there are in the State, Federal and local prisons and jails of the United States 12,000 tuberculosis prisoners, and that on an average about 15 per cent. of the prison population of the country is affected with this dread disease.

Only twenty-one prisons in fifteen States and Territories have provided special places for the treatment of tuberculosis prisoners and these have accommodations for only 800 patients. "In three-fourths of the United States, and in practically all of the rest of the country, the tuberculosis prisoner is allowed freely to infect his fellow prisoners, very few restrictions being put upon his habits."

While these figures are sufficiently satisfactory testimonials to the "right edged" character of bank stocks as investments, the productivity of capital invested in banking is even more strikingly shown by the record of the banks of New York city for the calendar year 1910.

Compensation of the profits of 67 banks in the Borough of Manhattan show that these 67 banks paid 10,334 per cent. in dividends after showing earnings of 41.19 per cent. The dividends which exceeded 14 per cent. for each of the 67 institutions. Some of the larger banks had exceeded this percentage.

The First National Bank declared at the close of the year an extra dividend of 8 per cent. in addition to the regular quarterly 8 per cent., making 40 per cent. for the year. The Liberty National Bank declared 5 per cent. extra, making with the regular quarterly dividends of 5 per cent., 25 per cent. for the year.

The Chase National Bank declared 12 per cent. regular and 5 per cent. extra for the year. The Chatham National Bank declared four quarterly dividends of 4 per cent. and an extra 4 per cent. at the close of the year.

The New York trust companies also found 1910 a prosperous year. The Mercantile Trust has declared an extra dividend of 5 per cent., which makes the total for the year 25 per cent.

Seven banks in Boston paid more in dividends in 1910 than in 1909, either by increases in the rate of making extra dividends or by the rate of making extra dividends. The National Bank of Boston has raised its rate from 10 per cent. to 12 per cent. regular and 5 per cent. extra for the year.

For the banks of the country generally 1910 has been a banner year, and though 1911 may not have as fine a history, the investment value of bank stocks has been pretty well established.



Photo by Marceau, N. Y. MRS. BEN ALI HAGGIN AS COURT LADY.

BANK EARNINGS.

Good Showing All Over the Country, but Best in New York.

From *Money's Market*.

The 7,000 national banks in the United States earned in the fiscal year ended June 30, 1910, according to the recently issued report of the Comptroller of the Treasury, \$402,953,823 gross, with net earnings of \$154,974,189, from which dividends were paid amounting to \$107,808,422, equivalent to 10.90 per cent. on capital and 6.65 per cent. on capital and surplus.

The average dividend upon which dividends were paid was \$93.457.50. The average surplus and capital was \$630,150,719. Since 1870 the average annual net earnings of national banks have been \$71,950,000. The average dividends have been \$24,198,290. Aggregate net earnings since 1870 have been \$2,800,190,928.

While these figures are sufficiently satisfactory testimonials to the "right edged" character of bank stocks as investments, the productivity of capital invested in banking is even more strikingly shown by the record of the banks of New York city for the calendar year 1910.

Compensation of the profits of 67 banks in the Borough of Manhattan show that these 67 banks paid 10,334 per cent. in dividends after showing earnings of 41.19 per cent. The dividends which exceeded 14 per cent. for each of the 67 institutions. Some of the larger banks had exceeded this percentage.

The First National Bank declared at the close of the year an extra dividend of 8 per cent. in addition to the regular quarterly 8 per cent., making 40 per cent. for the year. The Liberty National Bank declared 5 per cent. extra, making with the regular quarterly dividends of 5 per cent., 25 per cent. for the year.

The Chase National Bank declared 12 per cent. regular and 5 per cent. extra for the year. The Chatham National Bank declared four quarterly dividends of 4 per cent. and an extra 4 per cent. at the close of the year.

The New York trust companies also found 1910 a prosperous year. The Mercantile Trust has declared an extra dividend of 5 per cent., which makes the total for the year 25 per cent.

Seven banks in Boston paid more in dividends in 1910 than in 1909, either by increases in the rate of making extra dividends or by the rate of making extra dividends. The National Bank of Boston has raised its rate from 10 per cent. to 12 per cent. regular and 5 per cent. extra for the year.

For the banks of the country generally 1910 has been a banner year, and though 1911 may not have as fine a history, the investment value of bank stocks has been pretty well established.

RULES FOR THE POPPY GIRL

BEAUTY HINTS DISCOVERED IN THE SOUTH OF FRANCE.

One Is That Beauty Depends Largely on Sleep—Just Before Dinner the Best Time for the Nap—Relaxation Rules and Flying Machine Movements.

"The new girl is round of form," said a woman who moulds figures, "and it is not an accidental thing with her; she has her own ways of accomplishing this result."

"And she has a name, this new beauty. It is the poppy girl. She got her name last summer in the south of France. She has found out several things there. One is that beauty depends largely upon sleep, and another that you can sleep whenever you want to sleep if you learn the trick."

"Those who have journeyed through the south of France on foot have been struck with two propositions. The first is the undeniable beauty of the women, the second that they are plump. They are not fat but unusually well developed. They have the full round form which is the delight of the dressmaker. Then the fact that these women sleep a great deal is thrust upon one."

"Sleep is the secret of a good figure, but be cautious. You must sleep at the right time."

"Never take a nap after a meal. After dinner you must stand half an hour at least. Women who find it monotonous to stand after a meal can vary it a little by occupying themselves at something."

"To gather up the dishes and carry them into the kitchen is good exercise. To put water on them and rub them vigorously afterward with a towel is still better. It exercises the muscles and tightens the hands. These points are merely as suggestions. They are not necessary, but are certainly worthy of thought by those persons who complain of the monotony of standing after meals."

"The time to sleep is just before a meal. To see half an hour before dinner take the wrinkles out of the forehead and eyes, away from the parentheses from around the mouth."

"A woman must learn to nap naturally. Sleeping on one side is the easier way, but it is much better for the complexion to sleep on the back. It does not wrinkle the skin of the cheeks."

"The ideal before dinner poppy sleep is taken with all the windows wide open, top and bottom, and the heat turned on full. Thus you keep warm and breathe warm air, but it is fresh air. Cold air is sometimes frosty, and it is sometimes heated, and it is the same time it is that is fit for a poppy woman to breathe and go to sleep on."

"Women who have insomnia are always flat in the chest. On the other hand good sleepers are almost always full in the chest, round in the throat and plump armed."

"In a sanatorium they call it there by a prettier name, in the south of France, they have a recipe for getting a beauty sleep. It must be taken before 12 o'clock at night. The remedy begins in the afternoon."

"In the grounds of this retreat there is a long, beautiful walk lined with poppies. The patient is sent out there to walk two hours. When she comes in she takes the arm and shoulder exercises. These are rather complicated and are planned to take wrinkles out of the neck as well as to exercise the arms and chest. At the close of these she can have her dinner."

"When she goes to bed at night she is provided with a prescription for sleep. This is not to count sheep jumping over a hedge nor to count at all; it is not to tax the brain but to give it some poppy medicine. The patient is to think of her walk that afternoon, of the poppy flowers, of the long path winding ahead of her and the walk that is to be taken there the next day. If she chooses she can get up and dress and go walk among the poppies in the night, but after thinking it over for a while she decides to go to sleep. She sleeps sweetly and wakens rested."

"The poppy girl doesn't waste or spend all her time in sleep, but she learns the essentials of perfect relaxation. Perhaps she takes the cure which is famous among German doctors, the inexpensive cure which they practise upon themselves."

"A busy German practitioner will set aside a certain fifteen minutes in the day for his sleep. At that time he will lie down and relax every muscle. As nearly as possible he will free his mind from foreign thoughts. He will act as though he were asleep and in fifteen minutes he will wake rested as though he had really slept."

"The poppy girl has certain rules for relaxation. She lies down on a couch; if she cannot get a couch she takes an easy chair. Then she does certain set things."

"She fixes her head upon a rest. 'She arranges her neck muscles until they are not strained. This means that she unloosens her neck and turns her head until it does not rest upon her neck. 'Next she adjusts something to the small of her back so that her spine is not under a strain. 'Then she relaxes her hands, and this

the pleasure of those that took part. The MacDowell Club's Christmas pageant at the Plaza Hotel differed from all other masquerades in that it brought together society and such arts as music, painting and the drama. Mrs. Ben Ali Haggin is the president of this somewhat comprehensive if vague body that is aiming to do so much to advance the ambitions of young artists in whatever field they may be laboring. Mrs. Ben Ali Haggin, Jr., is the wife of the well known artist. His portrait of Mary Garden attracted much attention two years ago. Mrs. Haggin was Miss Faith Robinson, a daughter of Mr. and Mrs. Jeremiah P. Robinson of 111 East Sixty-fifth street. Mrs. Robinson was before her marriage Miss Margaret D. Lannan of Brooklyn. Her other sisters are Mrs. Frederick Bull and Miss Elizabeth Robinson. Mrs. William Payne Thompson of West-

bury, who before her marriage was Miss Edith Blight of Newport, posed as Mrs. Recamer in the picture shown here in some tableaux for charity. She was afterward photographed in the costume. Miss Dorothy C. Taylor, who is seen here as a chorusette, wore this costume at the fancy dress ball at Sherry's the other night. She is a daughter of Mr. and Mrs. Bertrand L. Taylor of 784 Fifth avenue. Mrs. Taylor before her marriage was Miss Nellie Cadwell. Miss Taylor's engagement to Ralph Bloomer of Cincinnati has been rumored repeatedly and at one time was formally announced.

Miss Lilla Gilbert, who is one of the most popular debutantes of the season, is a daughter of Mr. and Mrs. Bertrand Gilbert of 40 West Fifty-seventh street, who gave a ball for her at Sherry's recently.



Photo by Marceau, N. Y. MISS DOROTHY TAYLOR.

is the most difficult of all things to do. You begin by opening your fingers wide, then you let them curl a little. Finally they will lie flowerlike in your lap with no tension in the muscles. It takes time and experience to learn how to relax the fingers successfully, but it is the secret of falling asleep. When you can let go, as far as the muscles of your hands are concerned, you have won out in the beauty race."

"Finally she unbuttons the top buttons of her boots so that she can let her feet rest without going to sleep. Sleepy feet are always an annoyance, but if they are placed so that the knees are properly propped up without supporting them, the feet will stay awake even though the rest of the body may doze off."

"Now when you have learned relaxation you must learn just its opposite, strenuous exercise."

"The poppy girl knows a great deal about arm and chest movements, for she takes them daily. There are various sets of these exercises, the most successful are the flying machine movements."

"The flying machine movements should be taken on the roof. It is absolutely necessary to have all the fresh air there is. The woman who is taking these exercises must have a costume which will not hamper her movements."

"The first motion is with the chin; throw it up and back as far as you can without upsetting yourself. Draw back your elbows so that you can keep your equilibrium."

"Practise the chin and elbow exercises until you feel tired, which will be inside of three minutes, for they are difficult. 'Now for the much discussed deep breathing. Don't try to draw your breath from your abdomen. Instead make the experiment of swelling out your chest full while your elbows are at your sides. Deep breathing will take care of itself if you try this."

"Now be seated and take these same exercises sitting; the effect will be slightly different and will give you more grace than if you took all the exercises standing. 'Most of the chest exercises for the development of the bust begin at the chin. You can't exercise the chin without exercising the arms at the same time."

"Now for the much discussed deep breathing. Don't try to draw your breath from your abdomen. Instead make the experiment of swelling out your chest full while your elbows are at your sides. Deep breathing will take care of itself if you try this."

"Now be seated and take these same exercises sitting; the effect will be slightly different and will give you more grace than if you took all the exercises standing. 'Most of the chest exercises for the development of the bust begin at the chin. You can't exercise the chin without exercising the arms at the same time."

"Now for the much discussed deep breathing. Don't try to draw your breath from your abdomen. Instead make the experiment of swelling out your chest full while your elbows are at your sides. Deep breathing will take care of itself if you try this."

"Now be seated and take these same exercises sitting; the effect will be slightly different and will give you more grace than if you took all the exercises standing. 'Most of the chest exercises for the development of the bust begin at the chin. You can't exercise the chin without exercising the arms at the same time."

"Now for the much discussed deep breathing. Don't try to draw your breath from your abdomen. Instead make the experiment of swelling out your chest full while your elbows are at your sides. Deep breathing will take care of itself if you try this."

very small quantities and well masticated, on the days when meat is eaten the patient must walk not less than five miles. 'Acid fruits only when eaten in much oil. 'Bread and butter by the quantity and as often as desired. 'Tapestry dilly it made of the very finest materials. 'Candy, but only between meals, never with the dessert, or right before, or right after dinner. 'If a woman is stout she must not drink for an hour before or an hour after a meal. It is better to make the time two hours for the stomach. 'The woman who prizes her beauty will never eat more than one good meal a day. A light breakfast, a light luncheon, a cup of tea at 4 o'clock, is all she requires during the day. Dinner is her digestive event of the twenty-four hours."

"The full chested woman, whether she is compelled to diet or not, will always wear her clothing snug around the waist, line and very loose around the bust. It is no harm to compress the waist a very little, but the chest should be absolutely free. It is a good thing to have one's hour of leisure gown open and low in the throat."

"The poppy girl will soon lose her wrinkles; there is something about relaxation and sleep that invigorates the face. The lines gradually disappear from it. Sometimes they go very quickly. 'Here are the latest hints for the ideal figure. 'Shoulders broader than the hips. 'Hips slender and sloping from the waist. 'A full round neck. 'And a bust that draws a small thirty-eight inch waist."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."

"Arms vary a little; some like the plump arm, but all agree that it should be covered with flesh that the writhing does not stick out."